

man (in the former, *j*,—in the latter, *ch*), the Greek *chi* ( $\chi$ ) naturally suggested itself; it has, however, been somewhat altered, for greater convenience in writing, and, as here used ( $\chi$ ) approaches to the ordinary *x*, which had formerly, in Spanish, the same sound as the *j*. For the soft guttural (the German *g* between two vowels), the Greek *gamma*, which has this sound in the modern language, has been adopted, but with a different capital (*G*). The nasal *ng*, as heard in the word *singing*, is of frequent occurrence in the Oceanic dialects, and is met with as often at the beginning, as in the middle of words. For this element a peculiar character (*y*), compounded of the two English letters, has been adopted.

The introduction of these letters has been rendered necessary by the principle on which the alphabet is constructed, and could not have been avoided without great inconvenience and the use of many diacritical points. It is possible that characters preferable, in some respects, to those selected, might be suggested. These, however, have been tested by use, and found sufficient for their purpose. And it should be remembered that any new characters whatsoever must, at first, from their very strangeness, have an uncouth and somewhat repulsive appearance.

4. The combinations of these characters will be readily understood. The sound of *ou* in *loud*, is expressed, of course, by *au*; that of *i* in *pine* by *ai*; that of *u* in *pure* by *iu*, &c. *Tç* stands for the sound of *ch* in *church*; *dj* for that of *j* and *dg* in *judge*. *Tçl* is a combination of very frequent occurrence in the Indian and South-African languages. It is not so difficult as it may appear at first sight, being merely a *tl* pronounced in the side of the mouth, with a strong impulsion of the breath.

5. The only diacritical marks employed are the usual signs of quantity, ( $\bar{\quad}$ ) and ( $\acute{\quad}$ ), and the acute accent ( $'$ ). The first two are used for distinguishing two shades of sound in each of the vowels.  $\bar{A}$  is pronounced as in *part*, and  $\acute{a}$  as in *pat*;  $\bar{e}$  as *a* in *mate*, and  $\acute{e}$  as in *met*;  $\bar{i}$  as in *machine*, and  $\acute{i}$  as in *pin*;  $\bar{o}$  as in the English word *note*, and  $\acute{o}$  as in the same word in French;  $\bar{u}$  as *oo* in *pool*, and  $\acute{u}$  as in *pull*;  $\bar{a}$  as *a* in *hall*, and  $\acute{a}$  as *a* in *what*, or *o* in *not*;  $\bar{v}$  as *u* in *murmur*, or nearly as the French *eu*, and  $\acute{v}$  as *u* in *mutter*. These marks are rarely applied except to the vowels of accented syllables,—that is, of those syllables on which the stress of voice falls. Thus, in one of the Australian dialects, *mugīn* means blind, and *mugĭn*, musquito;—in both words the accent or emphasis, is on the last syllable. The unaccented vowels are rarely sufficiently distinct to require this discrimination. The same, moreover, is frequently the case even with the emphasized vowel, which sometimes has a medium sound, neither long nor short,\* and sometimes is indifferently pronounced with either quantity. In such cases, the oblique mark ( $'$ ) is employed to denote the syllable on which the accent or emphasis should be

\* These shades in the vowel sounds might be as properly designated by the terms *broad* and *slender*, or *open* and *close*, as by those here used. The names, however, are unimportant, provided the distinction be rightly understood.